

In the galleries: If creative ceramics are your cup of tea, go to the Renwick Gallery

By **Mark Jenkins**
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Transitional Objects

Borrowing a term from psychology, the Arlington Arts Center presents “Transitional Objects,” an opportunity for eight artists to interpret the sort of things children use to comfort themselves. Rather than blankets or stuffed animals, though, the participants play with grown-up toys such as the motorcycle accessories Calder Brannock piles into a large mixed-media combine.

Most of the work is three-dimensional, although Kyle Bauer’s wood constructions are upstaged by his elegant block prints of architectural details from historic Louisiana houses. Other highlights are Liz Ensz’s cast-iron models of strip-mined mountain ranges, placed in sand and dirt, and Kyle Hittmeier’s video and paper-sculpture observation of a Brooklyn building that happens to have been seized from Paul Manafort.

The most intriguing entries are those crafted by **Trish Tillman**. These meticulously made pieces draw from the well-known language of industrial design, yet are oversized and abstracted, and thus eerie. Rather than banish anxiety, these almost-commonplace objects are quietly disturbing.

The center also is hosting Jen Noone’s “Sort of, Kind of, Almost” and Jason Horowitz’s “Ashton Heights Re/Seen.” Noone covers boxes and frames with latex paint, only to strip it partly off and re-layer in a different color. The multiple strata of dried paint-skin appear to drip, and assume a sculptural quality.

Horowitz is a photographer who uses the Photo Sphere app to transform patches of everyday foliage into surreal 360-degree landscapes. When seen through plant-filled foregrounds, one Arlington neighborhood becomes an immersive wilderness. In addition to the prints, Horowitz offers one vista on a computer, where it can be twisted any which way. Welcome to the suburban jungle.